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the program. In the "Laudamus te" duet in in place of soprano Jessica Petrus Vivaldi's Gloria, alto Katherine Growdon will sing Please note that there has been a small change to



WELCOME FROM THE ARTISTIC DIRECTOR

It gives me great pleasure to welcome you to Vivaldi's ever popular Gloria, featuring our youth choruses, and also to share with you details of our 2014–2015 Bicentennial Season. This is my sixth as Artistic Director and, much more momentous, our 200th Season as an organization. This season is a culmination of our rich history: a wonderful occasion to revisit our heritage and look ahead to a bright future brimming with artistic talent.

As you can see on pages 38 and 39, highlights include a collection of some of the greatest oratorios ever written, two spectacular showcases for our inspirational concertmaster Aisslinn Nosky, and a seldom-heard performance of Mozart's Mass in C Minor, K. 139, conducted by one of our most familiar guest conductors, Richard Egarr. For next season we are also delighted to welcome back Conductor Laureate



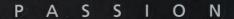
Christopher Hogwood, who will lead the H+H Period Instrument Orchestra and Chorus and a team of distinguished soloists in Mendelssohn's *Elijah*, the oratorio known in the 19th century as the *Messiah* of its day. Many of the 2014–2015 Bicentennial Season's featured works received their US premieres in this country and in the case of some pieces (such as Haydn's *The Creation*), their revival is long overdue.

Today our team is here at the hall to assist you with your subscription and to provide any information you might need. Your support and engaged listenership give meaning to the mission of the Handel and Haydn Society, and I want to thank you for continuing your patronage and subscribing to our 2014-2015 Bicentennial Season.

I look forward to seeing you back at the hall later this spring and into next season.

Harry anisper,

Harry Christophers





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ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H will celebrate its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's Messiah, Haydn's The Creation, Verdi's Requiem, and Bach's St. Matthew Passion. Today, H+H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H+H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label. Subsequent releases include Mozart Requiem (2011) and Coronation Mass (2012), as well as Haydn, Vol. 1 (September 2013) and Joy to the World: An American Christmas (October 2013).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

Leadership

Nicholas Gleysteen CHAIRMAN

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Harry Christophers, CBE ARTISTIC DIRECTOR

John Finney ASSOCIATE CONDUCTOR/ CHORUSMASTER

THE CABOT FAMILY CHORUSMASTER CHAIR IN MEMORY OF NED CABOT

Christopher Hogwood CONDUCTOR LAUREATE





The Packard Humanities Institute CARL PHILIPP EMANUEL BACH The Complete Works

We are pleased to announce two special exhibits and a concert at Harvard University commemorating the 300th anniversary of the birth of Carl Philipp Emanuel Bach

Carl Philipp Emanuel Bach (1714–1788): The Intellectual and Musical Life and Legacy of an Original-Genius

EDISON AND NEWMAN ROOM, HOUGHTON LIBRARY

JANUARY 13-APRIL 5, 2014

This exhibit documents the Bach family heritage, Bach's service in the court of Frederick the Great, his interactions with authors, his important keyboard treatise, his reputation in his lifetime, his standing with contemporaries, his later career in Hamburg, and his musical legacy.

Editing C.P.E. Bach's Complete Works

RICHARD F. FRENCH GALLERY, EDA KUHN LOEB MUSIC LIBRARY

JANUARY 13-APRIL 5, 2014

The Loeb Library exhibit focuses on the editorial challenges and current editorial practices in the ongoing publication of Bach's complete works by the Packard Humanities Institute in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie zu Wissenschaften zu Leipzig, and Harvard University.

C.P.E. Bach's Die Israeliten in der Wüste

MARCH 28, 7:30PM AT MEMORIAL CHURCH

Don't miss the opportunity to hear a superb live concert of this seldom-performed oratorio of C.P.E. Bach, as Edward E. Jones conducts the Harvard University Choir and Harvard Baroque Chamber Orchestra. For ticket information, contact the Memorial Church: 617-495-1312.

Free symposium that afternoon, 3:00 to 5:00 in Paine Hall.

HANDEL AND HAYDN SOCIETY GOVERNANCE

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As of Feb 6, 2014

TAKE THE MUSIC HOME

Haydn Vol. 1

"Handel and Haydn pulled all this off with vivid color, a crisp attention to detail, and a palpable joie de vivre — which is everything in Haydn...."

Thomas Garvey/The Hub Review

Concertmaster Aisslinn Nosky's first recording with H+H in Haydn's rarely heard Violin Concerto in G Major, paired with Haydn's elegant Symphony No. 6 and jubilant Symphony No. 82.

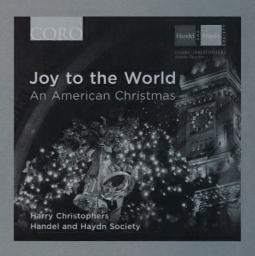


Joy to the World: An American Christmas

"Fresh and arresting"

BBC Music Magazine

Hallelujah! H+H's new holiday CD debuted at #14 on the Billboard Traditional Classical Charts. It's not too late to spread the joy and include this outstanding recording in your CD collection.



Haydn Vol. 1, Joy to the World: An American Christmas, and many other Handel and Haydn Society recordings are available for purchase today at the H+H Shop, located in the Cohen Wing, or online at handelandhaydn.org/shop.

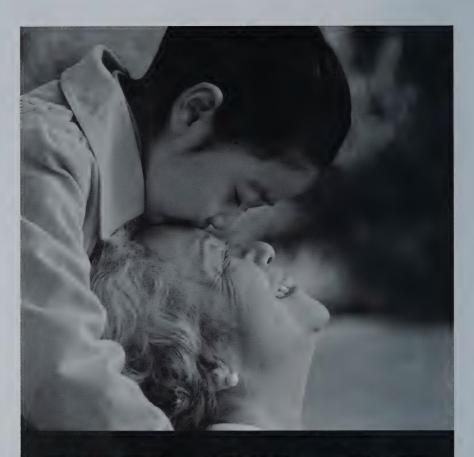


ARTISTIC DIRECTOR HARRY CHRISTOPHERS. CBE

Harry Christophers is in his fifth season as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey towards the organization's 2015 Bicentennial with a showcase of works premiered in the United States by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 120 titles for which he has won numerous awards, including a Grand Prix du Disque for Handel Messiah, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc Renaissance. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award.

Harry Christophers is also principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Most Excellent Order of the British Empire) in the 2012 Queen's Birthday Honors.



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ARTISTIC DIRECTOR'S NOTE



Both of the main works in this program have associations with youth. Vivaldi's popular Gloria was written for the Ospedale della Pietà, a convent school for abandoned female children. Handel's anthem Blessed are they that considereth the poor was intended for the Foundling Hospital, a refuge for "the reception, maintenance, and education of exposed and deserted young children." Thus, it is a perfect opportunity to gather together our Young Women's Chamber Choir and Young Men's Chorus and make a calculated guess at just how Vivaldi envisaged his Gloria being performed.

For the first performances of the Gloria, the ladies may well have sung all of the upper three parts (soprano, alto, and tenor) with the priests

supporting the sound in the bass part. Vivaldi also wrote an introduction to his Gloria, *Ostro picta* for soprano solo, which by its sheer virtuosity demonstrates just what a great teacher he must have been.

I have also included in this program Handel's rarely performed Salve Regina, another work for soprano solo. This sumptuous poem to the Virgin Mary is portrayed by Handel in such a tender and affectionate manner.

Elsewhere, look out for two moments where I guarantee your ears will prick up on hearing something very familiar!

Finally, it is a great pleasure for me to share the stage with a full contingent of our musicians and to welcome back soprano Nathalie Paulin. Nathalie last sang with H+H in 2009; her career has only grown exponentially since then. H+H has traditionally been a career springboard for young singers and instrumentalists, and I would not be the least bit surprised if someday one of our onstage VAP singers becomes a future star!

Harry anisper,

Harry Christophers

PROGRAM VIVALDI GLORIA



February 21, 2014 at 8pm February 23, 2014 at 3pm Symphony Hall

Harry Christophers, conductor Nathalie Paulin, soprano Period Instrument Orchestra and Chorus

"Let their celestial concerts all unite" from Samson, HWV 57 George Frideric Handel

(1685 - 1759)

John Finney, conductor

Sonja DuToit Tengblad, soprano Carrie Cheron, mezzo-soprano

Christian Figueroa, tenor

RaShaun Campbell, baritone

Collaborative Youth Concert choruses (see page 16 for roster)

Overture to Saul. HWV 53

Handel

Vivaldi

Ostro picta, armata spina, RV 642 Nathalie Paulin, soprano

Antonio Vivaldi (1678 - 1741)

Gloria in D Major, RV 589

Jessica Petrus, soprano

Margot Rood, soprano

Sonja DuToit Tengblad, soprano

Margaret Lisa, alto

Young Women's Chamber Choir

INTERMISSION

Sinfonia from Dorilla in tempe, RV 709

Vivaldi

Salve Regina, HWV 241

Nathalie Paulin, soprano

Handel

Foundling Hospital Anthem, HWV 268

Jessica Petrus, soprano

Margot Rood, soprano

Sonja DuToit Tengblad, soprano

Brenna Wells, soprano

Margaret Lias, alto

Emily Marvosh, alto

Martin Near, alto

Matthew Anderson, tenor

Marcio de Oliveira, tenor

Young Men's Chorus and Young Women's Chamber Choir

Handel

PROGRAM SPONSORS

The artists' appearances are made possible by the generous support of the following individuals:

This program is generously underwritten by Karen Secunda Levy.

Mary & Sherif Nada, sponsors of the Handel and Haydn Society Chorus Thomas & Jane Watt, sponsors of Nathalie Paulin, soprano Brookline Bank, sponsor of the Young Men's and Young Women's Choruses

Additional support provided by Boston Private Bank & Trust Company.

Special thanks to the David Greenewalt Charitable Trust for supporting the Collaborative Youth Concerts program.

Anne & David Gergen, season sponsors of Guy Fishman, cello Willma H. Davis, season sponsor of the Young Women's Chamber Choir John Cornish & Victoria Angelatova-Cornish, season sponsors of H2 Young Professionals

The Education Program is funded in perpetuity by Karen S. and George D. Levy. The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat Tyler.

The Handel and Haydn Society welcomes supporters of the Museum of Fine Arts, Boston's Save Venice to the Sunday performance.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

Photography and recording of any kind are strictly prohibited.

The concert runs approximately 2 hours, including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers' Relief Fund. provocal.org

The Handel and Haydn Society is a proud member of Chorus America, a national organization that supports and promotes professional, volunteer, and youth choruses, and of Early Music America, a service organization that supports the field of early music in North America.



RELATED EVENT

H2 Young Professionals "Go for the Gold" After-Party Friday, February 21, 2014 after the performance Lucca Back Bay, 116 Huntington Ave Sponsored by *The Improper Bostonian* and Lucca Back Bay

Audience members who are young professionals or young professionals at heart are invited to attend. For more information about H2, see page 30.



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ARTIST PROFILE

Nathalie Paulin, soprano

Nathalie Paulin last performed with H+H in 2009, an all-Haydn program under the direction of Roger Norrington. Winner of a Dora Mavor Moore Award for Outstanding Opera Performance, she has collaborated with internationally renowned conductors, including Jane Glover, Yannick Nézet-Séguin, Antony Walker, Sir Roger Norrington, Andrew Parrott, and Yoav Talmi, on both the concert platform and in opera. Critics have been lavish in their praise. Reviewing from Chicago, John von Rhein noted that "Paulin in particular is a real find; her rich, agile voice possesses great depth and allure, her manner radiates sensuous charm."

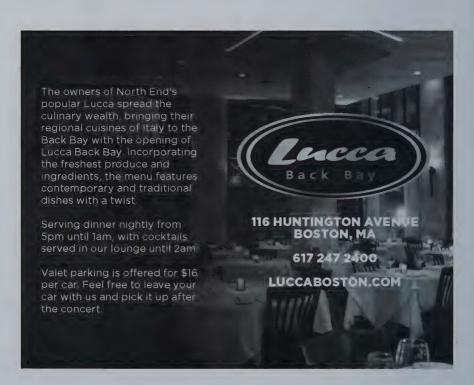
Ms. Paulin's engagements for 2013–2014 include performances of Micaëla in *Carmen* with Opera Tampa and Beethoven's Symphony No. 9 for the Seattle Symphony. She will also be heard as Marie in *Wozzeck* with Ensemble nouvelle moderne de Montréal, and stars as Calisto in the Cavalli opera for Cincinnati Opera.



Did you know? George Frideric Handel was born on February 23, 1685



Happy birthday to one of our namesake composers!



HANDEL AND HAYDN SOCIETY PERIOD INSTRUMENT ORCHESTRA

VIOLIN I

Aisslinn Nosky †

Joan & Remsen Kinne

Chair

Clayton Hoener
Julie Leven
Julia McKenzie
Linda Quan
Krista Buckland Reisner

VIOLIN II

Abigail Karr*

Dr. Lee Bradley III Chair
Tatiana Daubek
Jesse Irons
Adriane Post
Jane Starkman
Guiomar Turgeon

VIOLA David Miller*

Chair funded in memory of Estah & Robert Yens

Laura Jeppesen Emily Rideout Jenny Stirling CELLO

Guy Fishman*

Candace & William

Achtmeyer Chair

Paul Dwyer

Sarah Freiberg

BASS

Robert Nairn*

Amelia Peabody Chair

Erik Higgins

OBOE

Stephen Hammer*
Chair funded in part by
Dr. Michael Fisher Sandler
Marc Schachman

BASSOON Andrew Schwartz* TRUMPET
Jesse Levine*
Bruce Hall

TIMPANI Gary DiPerna*

Barbara Lee Chair; in memory of John Grimes

ARCHLUTE
Paula Chateauneuf*

ORGAN lan Watson*

Chair funded in memory of Mary Scott Morton

- † Concertmaster
- * Principal

String players are listed alphabetically within each section, after the principal

HANDEL AND HAYDN SOCIETY CHORUS

FUNDED IN PERPETUITY BY JANE AND WAT TYLER

CHORUSMASTER

John Finney

The Cabot Family Chorusmaster Chair in memory of Ned Cabot

SOPRANO

Elissa Alvarez
Jessica Cooper
Cassandra Extavour
Monica Hatch
Shannon Larkin
Jessica Petrus
Margot Rood
Sonja DuToit Tengblad
Erika Vogel
Brenna Wells

ALTO
Julia Cavallaro
Douglas Dodson
Mary Gerbi
Katherine Growdon
Margaret Lias
Thea Lobo
Miranda Loud
Emily Marvosh
Clare McNamara
Martin Near

TENOR
Matthew Anderson
Jonas Budris
Marcio de Oliveira
Thomas Gregg
Randy McGee
Alex Powell
Stefan Reed

BASS
Jonathan Barnhart
Woodrow Bynum
Jacob Cooper
Scott Allen Jarrett
David McFerrin
Donald Wilkinson

COLLABORATIVE YOUTH CONCERTS JOHN FINNEY, CONDUCTOR

John Finney has been Handel and Haydn Society Chorusmaster since 1990, occupying the Cabot Family Chorusmaster Chair, and was named Associate Conductor in 1992. He has since directed many H+H performances. He is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is the Distinguished Artist-in-Residence at Boston College, where he serves as Director of the University Chorale and Conductor of the Boston College Symphony Orchestra. He has directed the Boston College Chorale on concert tours in major cities throughout the world, including Berlin, Prague, Rome, and Vienna. Finney recently celebrated his 25th anniversary as Director of Music for the Wellesley Hills Congregational Church. Since 1987, Finney has been conductor of the Heritage Chorale in Framingham.



THE CABOT FAMILY CHORUSMASTER CHAIR IN MEMORY OF NED CABOT

EDUCATION PROGRAMCHORUSES

YOUNG WOMEN'S CHAMBER CHOIR

Alyson Greer, conductor

Mohita Abbarau **Emily Bartone** Anneliese Braunegg Alison Cameron Alana Despres Yariana Diaz Skyleen Eliacin April Fana Elizabeth George Tessira German Arpita Joyce Hannah Klein Yun-Jae Lee Amy Nickerson Anya Olsen Sydney Smith Megan Whittles Christina Gallo* Shannon Lydon* Christina MacLeod* Julia Maggiacomo* Chioma Ogbuike* Doribel Ramirez* Sarah Sylvestre*

YOUNG MEN'S CHORUS

Joseph Stillitano, conductor

Nicholas Corneilson **Eddie Dosanjos** Samuel Feinstein Adrian Haber Samuel Hastenreiter **Brad Hegarty** Carlos Hidlago Tinson Lam Matthew Ludwig Kenny Motta Brian Patten, Jr. Kurt Pfrommer Brian Regan Joel Reske Samuel Sano Aaron Smith Nathaniel Smith Timothy Vasily Ryan Whittier Nicholas Wojtas Nicholas Zhang Kaiwen Zhou

Special thanks to Wilma H. Davis, season sponsor of the Young Women's Chamber Choir.

Collaborative Youth Concerts are supported in part by the Brockton, Lawrence, Lunenberg, and Lynn cultural councils, local agencies which are supported by the Massachusetts Cultural Council, a state agency.

^{*}Foundling Hospital Anthem only

FRIDAY

Boston Arts Academy Concert Choir,

Tyrone Sutton, choral director

Nvasia Armand Taylor Ball Kayla Banks **Dmitry Bolden** Sara Bonilla Jaimorry Carter Berline Charles Blanca Diaz Royanna Ellis Shepard Aaliyah Emmanuel Alexander Fatato Mahamma Germain Ivette Gonzalez Cassidy Gorash Michelle Grenier Kayanna Guitymoore Taylor Hale Midivanuel Hawkins Andreanna Haynes Melissa Hourihan Ashley Jeanbaptiste Jasiah Lewis Shakeima Lewis Kanisha Machado Kenisse Machado Molly Martin Alexys Martinez Amaiya Mitchell Quazay Mungo Nazia Perry Heidi Petion Adrian Pizarro Piper Rollins Riquiyah Sheppard Rashad Smith Lyric Terrell Esther Valbrun Mario Wilborn

Boston Latin School Concert Choir,

Ryan Snyder, choral director

Jason Baptista William Burnett Matt Carpino Miren Chenevert Elizabeth George Daniel Gibbons Marcos Gomez Katherine Kerr Jessica Kupczak Charles Ma Marina Miller Hannah Monius Aidan Smith Lissette Velez-Cross Andrew Wang Jamie Weisenberg Lauren Yen

Brockton High School Concert Choir.

Matthew Cunningham, conductor

Christine Alamba Lannette Bedgood Daem Celestin Ashley Constant Domingue Durdne Kanva Galvao Matilda Holland Jaline Israel Isaac Jean Anna-Laurie Jean Louis Eden Louis Matt Mech Gennissey Morello Neusa Pina Scheinda Rene Amariah Ritchie Camile Santos DonJea Smith Carmira Tessier

Lunenburg High School Chorus,

Shoshanna Wilson

Caryn Wardwell, conductor

Jaclyn Adams Katelyn Carlson Lindsay Cochran Rachel Ferrante Samantha Guinard Alyssa Herter Rebecca Herter Brittani Stonionis Abbey Clark **Darion Lyons** Kaela Martinez Niemela Haley Moniz Larissa Nichols Shikha Pandey Laura Romano Olivia Welch

Lynn Classical High School Concert Choir,

Lisa Cunningham, conductor

Xiomara Escobar Asia Greer Denyse Hairston Josh Paro Jessica Patino Angel Pena Cristian Pena Majaia Robinson

Peabody Veterans Memorial High School,

Jon Simmons, choral conductor

Bernard Baldassarro II Brianna Clark Matthew Crawford Sam Feinstein Lindsay Ladue Gabriel Mercedes Becky Jo Roland Rebecca Sacca Slijah Sontz Jacob Swain

SUNDAY

Boston Latin School Concert Choir,

Ryan Snyder, choral director

Matthew Carpino Elizabeth George Daniel Gibbons William Osborn Aidan Smith

Brockton High School Concert Choir,

Matthew Cunningham, conductor

Devine Baker
Paul Branchedor
Pedro Gomes DaLuz
Annicka Delisca
Dominique Durden
Skyleen Eliacin
Kanya Galvao
Josh Humphries
Marhadoo Jones
Christie Leburn
Johanne Pierre
Brandon Sheffield
Septembah Thomas
Shayla Tu
Sabrina Victor

Lawrence High School for the Performing Arts,

Nancy McGhee, choral director

Alfonso Amalfi Jaydee Arias Connie Brito Kaylin Burgos Kimberly Casso Amada Castillo Keyssy Collado Aallyhia Cruz Wilmarie Difo Ivelisse Espinal Candice Flores Julia Garcia Melissa Gomez Andreliz Gonzalez Ivanette Jusino Catherine King Yaimer Leon-Ortiz Jeandri Lizardo Kasandra Lugo Heidy Luna Kassandra McCool Deymarie Mora-Rivera Delia Nevarez Niomy Nolberto Keyri Ortega Jasmine Ortiz Alexandra Ramos Ricardo Rios Darlene Rodriguez Kassandra Rodriguez Shanice Rodriguez **Emely Rojas** Jose Rosario lymae Ruiz Kiana Smith Aileen Torres Celia Vasquez

Yesenia Vasquez

Lunenburg High School Chorus,

Caryn Wardwell, conductor

Sofia Battle
Harrison Brand
Eric Dill
Courtney Franzen
Innessa Burnell
Brook Hansel
Emily Holman
Brunette Jean
Megan Kelly
Allycin Leblanc
Tyler Martin
Caitlin Mitchell
Jennifer Mitchell
Rebecca Paquette
Guilaume Trudel

Lynn Classical High School Concert Choir, Lisa Cunningham, conductor

Denyse Hairson Selina Von Lynn English High School Concert Choir, Jorge Ibáñez, conductor

Edmilson Dosanjos April Fana Chioma Gathoga-Ogbuike Carlos Hidalgo Doribel Ramirez

Peabody Veterans Memorial High School,

Jon Simmons, choral conductor

Bernard Baldassarro II
Brianna Clark
Matthew Crawford
Sam Feinstein
Lindsay Ladue
Shahen Melkonian
Gabriel Mercedes
Rebecca Sacca
Slijah Sontz
Jacob Swain
Travis Wojcik





ABOUT COLLABORATIVE YOUTH CONCERTS

Collaborative Youth Concerts bring together high school choruses from various public school districts to master challenging repertoire by the iconic composers Bach, Handel, Haydn, and Mozart, and perform with members of H+H's Period Instrument Orchestra and Vocal Quartet. The concerts give students the opportunity to work with professional musicians and perform with them in their own schools for their peers, teachers, families, and community members. Students learn repertoire throughout the first semester of the school year, coach with H+H musicians in January-focusing on historically informed performance and style—and perform together in February.

These concerts are part of H+H's Karen S. and George D. Levy Education Program. Established in 1985, the program reaches 10,000 students through its five components: Vocal Quartet school visits, Collaborative Youth Concerts, coaching and masterclasses, school partnerships, and the Vocal Apprenticeship Program (VAP), which includes five youth choral ensembles for students in grades 3-12 and pre-professional vocal training for high school students. Learn more about these initiatives on page 37.

H+H is the only professional music organization in Massachusetts that serves as a parent to its own youth ensemble program and regularly presents its students in conjunction with its professional series. Additionally, VAP is the only youth ensemble program in New England that includes instruction in musicianship for all students and individualized scholarships for vocal instruction, diction, and other classes for potential music majors.

Join our education community!

- Audition for a VAP chorus (grades 3-12).
- Bring the Vocal Quartet to your school.
- · Make a gift to the education program.

For more information about this program, visit handelandhaydn.org/education or contact Bill Pappazisis, Assistant Director, Education, at bill@handelandhaydn.org or 617 262 1815.

To support the program, visit handelandhaydn.org/support or contact Meagan McMullen, Associate Director, Annual Fund, at mmcmullen@handelandhaydn.org or 617 262 1815.

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UPCOMING CONCERTS BY H+H MUSICIANS

Emily Marvosh, *alto*, is soloist with the Cantata Singers in Mendelssohn's *Elijah*. February 22, 2014 at 8pm, Jordan Hall *www.cantatasingers.org*

Teresa Wakim, *soprano*, and **Emily Marvosh**, *alto*, are soloists with the Providence Singers in Mozart's *Vesperae Solennes de Confessore* and Haydn's *Lord Nelson Mass*. March 1, 2014 at 8pm; Cathedral of SS. Peter and Paul; Providence, RI *www.providencesingers.org*

Margot Rood, soprano; Sonja DuToit Tengblad, soprano; Emily Marvosh, alto; and Clare McNamara, alto, perform with the all-female Lorelei Ensemble.

March 8, 2014 at 7:30pm; The George Kent Concert Hall; Westerly, RI www.chorusofwesterly.org

Susanna Ogata, *violin*, and **Ian Watson**, *fortepiano*, perform Beethoven violin sonatas, including the *Kreutzer* and *Funeral March* as part of Live in Lincoln Center Series. March 9, 2014 at 4pm; First Parish Church; 14 Bedford Road; Lincoln, MA

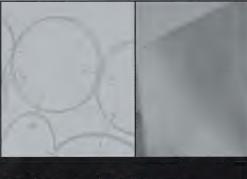
Monica Hatch, soprano

March 15, 2014 at 7pm, First Congregational Church of Shrewsbury 19 Church Road; Shrewsbury, MA

Tenor Stanley Wilson and soprano Monica Hatch collaborate with pianist Malcolm Halliday in a program spanning the centuries, with songs and duets by Debussy, Duparc, Elgar, Schumann, and Wolf, as well as several selections from opera and the American Songbook.

Bradford Gleim, bass, is soloist with Boston Cecilia in Bach's Mass in B Minor. March 21, 2014 at 8pm, Jordan Hall www.bostoncecilia.org

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PORTRAIT OF ANTONIO VIVALDI BY FRANÇOIS MORELLON DE LA CA

PROGRAM NOTES

MUSICAL DOORWAYS

The works on today's concert by Antonio Vivaldi (1678–1741) and George Frideric Handel (1685–1759) represent some of the most popular genres of the early 18th century and offer a wide variety of sound colors which keeps each piece fresh, even if portions of it sound familiar.

Antonio Vivaldi spent most of his career associated with the Pio Ospedale della Pietà, a mostly female orphanage in Venice known for its outstanding musical training. Like much of his sacred vocal music, Vivaldi's Gloria RV 589 may have been written for services at the Pietà. Although the precise date remains uncertain, Vivaldi's autograph score, the only source for this work, is written on paper that suggests 1716 or 1717 as a probable date. The Pietà had no composer of sacred music at this time. This, plus the generally high range of the piece, suggests that the Gloria was written for this group.

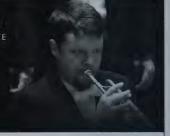
Vivaldi's setting of the Gloria text from the Roman Catholic liturgy is one of the composer's most popular works, whether in church or concert hall. Even if its first performance was by the all-female Pietà chorus, Vivaldi most likely expected the Gloria to be sung in other settings and by a choir of mixed (male and female) voices.

With its octave leaps in the instrumental opening, the first movement may be the most recognizable. The second movement, now in minor, twists and turns harmonically with the highest point of tension coming just before a return of the opening music. The "Laudamus te," a duet for sopranos, returns to a major key and resembles the imitative texture commonly associated with Baroque chamber music. The "Gratias agimus tibi" follows a more traditional choral style, moving from the block-like chords of homophony to the imitative texture of a fugue.

Vivaldi begins the central portion of the Gloria with a pastorale style movement for soprano solo, oboe, and continuo. The following chorus, "Domine Filius," pairs the vocal parts (i.e., alto/bass and soprano/tenor lines), a technique that Vivaldi will return to in the final movement. Soloist and chorus are joined for the "Domine Deus, Agnus Dei." The chorus interjects text phrases that create a new wording of the prayer while

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the alto soloist references the opening text of the previous two movements.

The next two movements are supplications. The first, for chorus, moves from minor to major, and the second, for alto solo, contains agitated rhythms in the accompaniment that call to mind judgment more than mercy. The final section of the Gloria returns to the music heard at the beginning of the piece, building to an extended final movement which is itself subdivided into three sections. The first "Cum Sancto" uses voice pairs and is followed by an orchestral interlude. The "Cum Sancto" is then reiterated and heightened by the addition of a final Amen.

Vivaldi's Gloria is indebted to a previously composed work, a Gloria by the Veronese composer Giovanni Maria Ruggieri. Vivaldi owned Ruggieri's composition for double chorus. His reworking of the piece involved reducing the vocal parts and making other smaller alterations to tighten the composition.

In Vivaldi's day, the Gloria was paired with the Kyrie and the former followed the latter without a break. One exception to this was the insertion of another piece after the Kyrie. The piece was called an introduzioni. Ostro picta RV 642 for soprano solo is considered by Vivaldi scholars to be the best introduzioni for the Gloria RV 589 because the compositions share the same key, are dated to around the same time, and have similarities in their musical materialmost notably, octave leaps in their accompaniments. The text of Ostro picta, by an anonymous author, compares a rose in the morning and evening with the fleeting nature of the human world and the lasting nature of the divine. The text then honors the Blessed Virgin Mary's qualities of humility and grace before concluding with an invocation to quiet the disturbances in this world so that only "peace on earth and glory in heaven" can be heard. This last line of the text forms a seamless thought with the text of the Gloria RV 589.

Vivaldi's Sinfonia from his 1726 opera Dorilla in Tempe has three sections of about equal length. The robust energy of the first section is offset by the delicately ornamented Andante. For the last section, Vivaldi borrows from one of his own compositions, the opening of "Spring" from The Four Seasons. It is a logical choice, as the first scene of the opera is about spring.



PIO OSPEDALE DELLA PIETÀ

Venice developed a remarkable set of charitable institutions to care for and educate the orphaned, illegitimate, and otherwise abandoned children of its citizenry. The four ospedali or "hospitals"-Pio Ospedale della Pietà, dei Mendicanti, degli Incurabili, and dell'Ospedalettoprovided a general education for its students. Music was performed at services every Sunday. Beginning in the mid-17th century, this became an important source of income as large congregations from Venice and Europe attended the services. In particular, the Ospedale della Pietà, which was primarily female and numbered 1,000 pupils in 1738, was known for its excellent orchestra and singers. The students at the Pietà were separated into two groups: figlie di comun, or commoners received a general education and the figlie di coro received a musical (conservatory) education. Not all figlie di coro performed; there were active and inactive members. It is estimated that between 30 and 40 students performed as part of the active

Teaching at the Pietà was managed according to a hierarchy; that is, the more advanced musicians taught the less advanced ones. As master of the violin, Antonio Vivaldi would have taught the best students, many of whom were considered to be some of the best virtuosi of their day. Founded in 1346, the Pietà is today a childcare agency.

Handel was a virtuoso organist and a composer of international renown. Handel also understood the value of hearing as much music as possible during his stay in Italy between 1706 and 1710. While in Rome, Handel was associated with Francesco Maria Ruspoli (1672-1731), a nobleman and patron. It was for Ruspoli that Handel composed the Salve Regina, HWV 241. The text for this work comes from an antiphon, one of four written in honor of the Blessed Virgin Mary. This particular text was probably written in the 11th century. but it gained new popularity with the Marion societies that formed some 300 years later. Handel's setting for soprano, violins, and continuo divides this text of praise and intercession into four distinct movements. The first two movements are in minor keys and use specific textpainting techniques to represent a single word as well as the overall mood: the continually descending pattern in the first movement associated with a plea for mercy and the staggered setting of "suspiramus" (representing a sigh but also the sense of catching one's breath when crying).

The third movement turns to major. This, combined with the tempo change and an animated passage for organ that opens the movement, instills a change in mood. Virtuosic flourishes in the words "converte" and "ostende" add a sense of blissful hope. The final movement is a simple statement in the voice and answered in the accompaniment. This sweetly dissonant movement poignantly concludes this work with a prayer.

Handel's Salve Regina was performed the week of June 19, 1707 at Ruspoli's summer estate. The soloist was Margherita Durastante, a soprano employed by Ruspoli whose career reached its height in the early 18th century. Durastante sang the title role in Handel's opera Aggripina in Venice in 1709. Some ten years later, Handel recruited her to sing in his opera company in London, an offer he would repeat when he mounted his second company there in the 1730s.

In 1710, Handel left Italy and although he was Kapellmeister to the elector of Hanover, he spent a great deal of time in London. There he composed operas and oratorios at an astounding pace, as well as other musical genres. He completed the oratorio Saul around September 1738, and it premiered the following January. The overture is in four connected yet differentiated sections. The first is an Allegro featuring the oboes followed by a lyrical slow section for strings. The next Allegro begins with imitation in the

THE WORLD BEYOND

- 1690 First American newspaper published in Boston on September 25. 1700 Bartolomeo Cristofori (1655-1731) invents the gravicembalo col piano e forte, a harpsichord that could play softly and loudly based on how forcefully the keys were engaged. 1703 Antonio Vivaldi, Il prete rosso (the Red-headed Priest), is ordained on March 23. Vivaldi also begins his association with the Pio Ospedale della Pietà in Venice, first as a violin master, then as a conductor and composer. He loses his post as violin master between 1709 and 1711, probably for economic reasons. 1709 Vivaldi meets Handel in Venice. 1710 Boston's Long Wharf constructed.
 - 1722 Jean-Philippe Rameau's Treatise on Harmony published.
 - 1725 Giacomo Casanova born in Venice.
 - 1727 Handel becomes a naturalized English citizen.
 - 1731 Considered the first female university professor in Europe, Laura Bassi (1711-1778) is appointed to the faculty at the University of Bologna.
 - Handel composes the oratorio Saul.
 - 1741 The Foundling Hospital accepts its first children.
 - 1742 Faneuil Hall in Boston is built, a gift to the city by merchant Peter Faneuil.
 - 1759 Handel dies in London and is buried at Westminster Abbey.

orchestra, but, soon after, passages for solo organ alternate with the orchestra in a concerto-like pattern. A graceful minuet concludes the overture.

Handel's Foundling Hospital Anthem, also known as Blessed are they that considereth the poor and needy, marks the beginning of the composer's association with that organization. The relationship will continue, primarily through annual Messiah performances, until Handel's death in 1759. The Anthem was first performed on May 27, 1749 in its original form for chorus and orchestra. The concert, a benefit to raise money for the completion of the chapel at the Foundling Hospital, was a great success. Approximately two year later, the Foundling Hospital was making plans for the official opening of the chapel. This may be when Handel revised the Anthem, adding solo parts. The official celebration, however, did not take place until April 1753 when the revised version of the Anthem was performed. It was also presented in May 1759 as part of a memorial for the composer who had died in April.

Handel borrowed extensively from his own compositions, including the Funeral Anthem for Queen Caroline, Susanna, and Messiah. He also incorporated two Lutheran chorales and a portion of a Mass setting by Antonio Lotti. With so much re-used material, the resulting work runs the risk of sounding awkward; however, Handel's musical technique and highly developed sense for text/music combinations result in a work that sounds both new and familiar.

The Anthem begins with a tenor aria that expounds on the word "comfort" in its minor key, violin figurations, and underlying pulse. The chorus then takes up the same text with a movement that shifts from severe-sounding to lilting. This progression continues in subsequent movements such as the fourth in which pairs of instruments or voices lead to a choral section in which the text is set so clearly that it literally "shines." With the next movement, "Comfort them O Lord," Handel sets each line of text with a characteristic melody or rhythm so that even as the texture thickens, these motives can be discerned. The soprano duet is stunning (and might recall the Vivaldi Gloria, which used a similar arrangement of high voices plus accompaniment to set a text of praise). The definitive reason for Handel's choice of the "Halleluiah" Chorus from Messiah is not known, although scholars have offered suggestions ranging from the chorus's fame to the way the line "the kingdom of this world is become the kingdom of our Lord" complements the text of the Anthem. No matter Handel's motivation, this chorus works, textually and musically, as the final movement.



THE FOUNDLING HOSPITAL

The Foundling Hospital for the Maintenance and Education of Exposed and Deserted Young Children was founded in 1741 by Captain Thomas Coram. Coram, who had established shipbuilding businesses in Boston and Tauton, Massachusetts, had retired to England in 1719. He soon became concerned with the practice of abandoning children on the streets and petitioned for the right to start a non-profit organization to care for unwanted children. His initial attempts went nowhere; prevailing opinion was that his idea would only exacerbate the situation by encouraging wantonness. In 1739, during the reign of George II and Queen Caroline (an advocate for the care of unwanted children), Coram was finally able to establish his organization for the "education and maintenance of exposed and deserted young children."

One of the founders was the artist William Hogarth who hung his work at the hospital. Soon other artists were doing the same, turning the hospital into an early art gallery. Handel's association with the organization began in 1749 and continued until the composer's death in 1759. The organization— now called Coram—is still active.

Although no longer as common a practice, composers in the 18th century often reused older compositions, whether their own or by others. In a sense, the challenge to a composer was not so much a matter of complete originality, but more a question of what could be achieved with the material at hand. When that material is in the hands of Vivaldi or Handel, the results open new musical doors.

Teresa M. Neff, PhD, 2014 2013–2014 Christopher Hogwood Historically Informed Performance Fellow



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BICENTENNIAL BEAT SOCIAL AWARENESS

Music has always been an important part of worship, celebration, and raising awareness. The last was at least one reason for the Foundling Hospital's request that Handel write a piece for the institution.

Awareness of a cause, acknowledgement of a situation, and the desire to contribute is a significant part of the history of H+H. Since 1815, H+H has given concerts for specific associates (a concert for former organist Sophia Hewitt Ostinelli in 1833) or others (a concert for Russian Jewish Refugees in 1882).

Other benefit concerts include:

- 1833 A concert to raise money for the completion of the Bunker Hill monument.
- 1862 Two concerts in support of the war effort. One on January 1 raised money for the Sanitary Commission, a private organization that aided sick and wounded during the Civil War. A second concert on October 25 supported the Forty-first Regiment, led by Thomas Chickering, H+H President from 1858 to 1861.
- 1871 A concert for victims of the Chicago fire.



Advertisement for an 1861 concert "in aid of the government."



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PROGRAM TEXTS

Antonio Vivaldi: Ostro picta, armata spina

Ostro picta, armata spina, Summo mane quae superba, Floruit pulchra, vaga rosa. Iam declinans vespertina Pallet, languet velut herba, Nec odora nec formosa.

Sic transit vana et brevis gloria mundi, et quae originem suam traxit ex alto, non fluxa sed aeterna, et quae sanctorum est gloria divina semper crescit eundo.
Virgo in matrem electa omnipotentis Filii, typus humilitatis, dum hodie visitatur, humilis, pura et pia mage exaltatur.

Linguis favete, Omnes silete, Voces prophanae, Et tantum resonet: Pax in terra. In coelo gloria. Iam fausti diei Tam magnae rei Currat festivitas; Laeta solemnitas, Atque memoria, Currat memoria Purple-painted, armed with thorns, splendid at height of morning, flourished the fair rambling rose. Now at evening, already drooping, it pales and wilts like grass, no longer fragrant or shapely.

So passes the vain and brief glory of the world, but that glory which drew its origin from the depths, eternal, never changing, the divine glory of the saints continually increases. A virgin chosen to be mother to the all-powerful Son, the model of humility, as she is visited on this day, humble, pure and holy, so the more is she exalted.

Hold still your tongues, be silent, all profane voices, and let these words resound aloud: peace on earth, glory in heaven.

Now let the celebration of this great event's auspicious day begin; a joyful solemnity and memorial; let the commemoration begin.

Vivaldi: Gloria

Chorus

Gloria in excelsis Deo.

Chorus

Et in terra pax hominibus bonae voluntatis.

Duet (Sonja Dutoit Tengblad and Jessica Petrus, soprano)

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

Chorus

Gratias agimus tibi propter magnam gloriam tuam.

Glory be to God on high.

And on earth peace, good will towards men.

We praise thee. We bless thee. We worship thee. We glorify thee.

We give thanks to thee or thy great glory.

Aria (Margot Rood, soprano)

Domine Deus, Rex coelestis, Deus Pater omnipotens.

Chorus

Domine Fili unigenite, Jesu Christe.

Aria and Chorus (Margaret Lias, alto)

Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.

Chorus

Qui tollis peccata mundi, suscipe deprecationem nostram.

Aria (Emily Marvosh, alto)

Qui sedes ad dexteram Patris, miserere nobis.

Chorus

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe.

Chorus

Cum Sancto Spiritu, in gloria Dei Patris. Amen.

George Frideric Handel: Salve Regina

Salve Regina, mater misericordiae, vita, dulcedo, et spes nostra, salve!

Ad te clamamus, exsules filii Evae, ad te suspiramus, gementes et flentes, in hac lacrimarum valle.

Eia ergo, advocata nostra, Illos tuos misericordes oculos ad nos converte et Jesum, benedictum fructum ventris tui, nobis, post hoc exilium, ostende.

O clemens, O pia, O dulcis Virgo Maria.

O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ.

O Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou alone art holy; thou alone art the Lord; thou alone art most high, Jesus Christ.

With the Holy Ghost, thou art most high in the glory of God the Father. Amen.

Hail, Holy Queen, mother of mercy, our life, our sweetness and our hope, hail!

To thee do we cry, poor banished children of Eve, to thee do we send up our sighs, mourning and weeping in this vale of tears.

Turn, then, most gracious advocate, thine eyes of mercy toward us, and after this, our exile, show unto us the blessed fruit of thy womb, Jesus.

O clement, O loving, O sweet Virgin Mary.

Handel: Foundling Hospital Anthem

Aria (Matthew Anderson, tenor)

Blessed are they that consider the poor and needy,

the Lord will deliver them in time of trouble,

the Lord preserve them and comfort them.

Chorus

Blessed are they that consider the poor and needy.

the Lord will deliver them in time of trouble.

the Lord preserve them and comfort

They deliver the poor that crieth, the fatherless.

and him that hat none to help him.
O God who from the suckling's mouth
Ordaineth early praise
Of such as worship thee in truth,
Accept the humble lays.

Aria (Emily Marvosh, alto)

O God who from the suckling's mouth Ordaineth early praise Of such as worship thee in truth, Accept the humble lays.

Quartet and Chorus (Sonja Dutoit Tengblad, soprano; Jessica Petrus, soprano; Martin Near, alto; Marcio de Oliveira, tenor)

The Charitable shall be had in everlasting remembrance.

and the good will shine as the brightness of the firmament.

Chorus

Comfort them, O Lord, when they are sick, make Thou their bed in sickness.

Keep them alive, let them be blessed upon the earth,

and not deliver them unto their foes.

Duet (Margot Rood, soprano; Brenna Wells, soprano)

The people will tell of their wisdom, and the congregation will shew forth their praise.

Their reward also is with the Lord, and the care of them is with the Most High.

Chorus

Hallelujah! For the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord and of his Christ, and He shall reign for ever and ever. King of Kings, and Lord of Lords, Hallelujah! Please join the Handel and Haydn Society at



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Harry Christophers, conductor
Period Instrument Orchestra and Chorus
Vocal Apprenticeship Program Young
Men's and Young Women's Choruses

VIVALDI L'ESTRO ARMONICO

FRIDAY, OCTOBER 31, 2014 AT 7.30PM SUNDAY, NOVEMBER 2, 2014 AT 3PM NEC'S JORDAN HALL

Aisslinn Nosky, *violin and leader* Period Instrument Orchestra

HANDEL MESSIAH

FRIDAY, NOVEMBER 28, 2014 AT 7.30PM SATURDAY, NOVEMBER 29, 2014 AT 3PM SUNDAY, NOVEMBER 30, 2014 AT 3PM SYMPHONY HALL

Harry Christophers, conductor Period Instrument Orchestra and Chorus Joélle Harvey, soprano Tim Mead, countertenor Allan Clayton, tenor

HOLIDAY SING

SATURDAY, DECEMBER 13, 2014 AT 1PM AND 3PM GREAT HALL AT FANEUIL HALL

Lisa Graham, conductor
Handel and Haydn Society Chorus and
Brass Quintet
Vocal Apprenticeship Program Choruses

A BACH CHRISTMAS

THURSDAY, DECEMBER 18, 2014 AT 7.30PM SUNDAY, DECEMBER 21, 2014 AT 3PM NEC'S JORDAN HALL

Scott Allen Jarrett, *conductor*Period Instrument Orchestra and Chorus

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FRIDAY, JANUARY 23, 2015 AT 7.30PM SUNDAY, JANUARY 25, 2015 AT 3PM SYMPHONY HALL

Harry Christophers, conductor Aisslinn Nosky, violin Period Instrument Orchestra

MOZART AND BEETHOVEN

FRIDAY, FEBRUARY 13, 2015 AT 7.30PM SATURDAY, FEBRUARY 14, 2015 AT 7.30PM SUNDAY FEBRUARY 15, 2015 AT 3PM NEC'S JORDAN HALL

Richard Egarr, conductor
Period Instrument Orchestra and Chorus

MENDELSSOHN *ELIJAH*

FRIDAY, MARCH 6, 2015 AT 7.30PM SUNDAY, MARCH 8, 2015 AT 3PM SYMPHONY HALL

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BACH ST. MATTHEW PASSION

FRIDAY, MARCH 27, 2015 AT 7.30PM SUNDAY, MARCH 29, 2015 AT 3PM SYMPHONY HALL

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Vocal Apprenticeship Program Young Men's
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Joshua Ellicott, tenor (Evangelist)
Roderick Williams, baritone (Jesus)
Joélle Harvey, soprano
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HAYDN THE CREATION

FRIDAY, MAY 1, 2015 AT 7.30PM SUNDAY, MAY 3, 2015 AT 3PM SYMPHONY HALL

Harry Christophers, conductor Period Instrument Orchestra and Chorus Sarah Tynan, soprano Jeremy Ovenden, tenor Matthew Brook, bass-baritone





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For further information, or to let us know that you have made a bequest, please contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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IN MEMORIAM

John Grimes (1946-2013)

Our longtime principal timpanist, John Grimes, passed away on August 8, 2013 after a valiant battle with cancer. He was an amazing musician and a dear friend to the Handel and Haydn Society. John was one of the world's expert early music timpanists. He was a professor at The Boston Conservatory and served as vice president of the Boston Musician's Association for over a decade.

We are honored that through his estate, John generously donated his Baroque timpani to H+H, so future players may benefit from the instrument that was so special to him.

In John's memory, we established the John Grimes Fund. The Fund will support the principal timpani chair and will ensure that children and adults continue to be introduced to the wonderful timpani and family of Baroque percussion instruments.

To make a gift to the John Grimes Fund, contact Brook Holladay at 617 262 1815 or brook@handelandhaydn.org.

Richard Menaul (1953-2013)

Richard Menaul, our principal horn player, passed away unexpectedly on July 23, 2013. Rick was a respected performer who was very active in the Boston music scene. In addition to his dedication to the Handel and Haydn Society, Rick played with the Boston Ballet, Boston Pops Esplanade Orchestra, Boston Landmarks Orchestra, Boston Classical Orchestra, and many local groups. Rick was also a beloved teacher who helped many young people master the horn.

We established the Richard Menaul Fund to honor Rick's memory. The fund helps ensure the continuation of the principal horn position and encourages training in the natural horn.

To make a gift to the Richard Menaul Fund, contact Brook Holladay at 617 262 1815 or brook@handelandhavdn.org.



THE HANDEL AND HAYDN SOCIETY 2013-2014 SEASON

BACH AND BYRD

FRI, MAR 14 AT 8PM SUN, MAR 16 AT 3PM NEC'S JORDAN HALL

Harry Christophers, conductor
Handel and Haydn Society Chorus

3ach Jesu, meine Freude 3yrd Laudibus in sanctis 3yrd Agnus Dei 3ach Singet dem Herrn

MENDELSSOHN'S LIBRARY

FRI, APR 4 AT 8PM NEC'S JORDAN HALL SUN, APR 6 AT 3PM SANDERS THEATRE

Aisslinn Nosky, violin and leader

Period Instrument Orchestra

Handel Concerto Grosso in B Minor, Op. 6, No. 12

Bach Concerto for Two Violins, BWV 1043

Mendelssohn Violin Concerto in D Minor

HANDEL SAMSON

FRI, MAY 2 AT 7.30PM SUN, MAY 4 AT 3PM SYMPHONY HALL

Harry Christophers, conductor Joshua Ellicott, tenor (Samson)

Joélle Harvey, soprano (Dalila) Catherine Wyn-Rogers, mezzo-soprano

(*Micah*)

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(Manoah)

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(Israelitish Woman)

Period Instrument Orchestra and Chorus

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Not part of the regular subscription season. Acis & Galatea is a Cal Performances, Berkeley/Mark Morris Dance Group production in association with Celebrity Series of Boston, Harriman-Jewel Series, William Jewell College, Kansas City, Harris Theater for Music and Dance, Millennium Park, Chicago, Krannert Center for the Performing Arts. University of Illinois at Urbana-Champaign; Lincoln Center for the Performing Arts.

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Stile Antico

Friday, March 7, 2014 at 8pm St. Paul Church, Cambridge

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For patrons with disabilities: elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

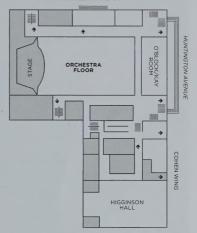
Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

Shop: Handel and Haydn CDs and other merchandise are available to purchase in the Cohen Wing.

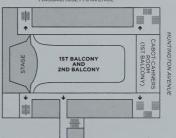
IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.

MASSACHUSETTS AVENUE



MASSACHUSETTS AVENUE



HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

Horticultural Hall 300 Massachusetts Ave Boston, MA 02115

handelandhaydn.org info@handelandhavdn.org 617 262 1815

BOX OFFICE

Hours Monday-Friday, 10am-6pm

Phone 617 266 3605

Web tickets.handelandhavdn.org Email boxoffice@handelandhaydn.org

GROUP SALES

Groups of 10 or more save 20%. Email groups@handelandhaydn.org or visit handelandhaydn.org/groups.

PRE-CONCERT CONVERSATIONS

Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

Pre-Concert Conversation Locations:

Symphony Hall:

Higginson Hall (in the Cohen Wing)

NEC's Jordan Hall and Sanders Theatre: Inside the concert hall

CONNECT WITH THE SOCIETY

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MERCHANDISE

Handel and Haydn offers gift items and recordings featuring the Society and guest artists throughout the season. Your purchases help support our education and artistic programming.

Shop Locations:

Symphony Hall: Cohen Wing near Higginson Hall NEC's Jordan Hall: Orchestra level near the coat room Sanders Theatre: Memorial Transept outside the hall

Merchandise is also available online at handelandhaydn.org/shop.

SUBSCRIBE TODAY!

It's not too late to subscribe to the 2013-2014 Season. Order forms are available at the patron information table in the lobby.

CELEBRATING OUR

40TH ANNIVERSARY SEASON



WAGNER AND VERDI

SUNDAY AT THE OPERA

Sunday, **November 3**, 3:00 pm **Sanders Theatre**, Cambridge

BACH AND BEYOND

CELEBRATING 40 YEARS

Saturday, **March 8**, 8:00 pm **Emmanuel Church**, Boston

HANDEL

SAUL

Saturday, May 10, 8:00 pm Sanders Theatre, Cambridge

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Let's fall in love... Strings attached -

I saw you pass by on your way from a loud sports bar. You stopped in at my spot quickly before darting off to that rock club, or was it a night club? I can't recall.

You: a thoughtful, cultured, easy-going Bostonian who appreciates classics like me but isn't afraid to get a little wild.

Me: approachable, casually-refined & comforting, though I'll dare you to try new things, or even reimagine old things.

Hoping we find each other.

Turn me on at 99.5 WCRB.

- Location: 99.5 WCRB Classical New England it's ok to contact this poster by tuning in
- Posted: 2013-08-24, 11:42AM EDT

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